UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2014.2015
SEASON OF EVENTS

Sunday, March 15, 2015
2:30 pm. Walter Hall

Electroacoutic Music Concert

Presented by Dennis Patrick

Welcome to Hasla (2007) — **Suk Jun Kim**

Fly towards a secret sky (2014) — **Parisa Sabet**
Tristan Durie, flute

Four Butterflies: no. 4 with video (1973) — **Morton Subotnick**

All sink (2012) — **Scott Wyatt**

Synchronisms No. 10 (1993) — **Mario Davidovsky**
Rob MacDonald, guitar

INTERMISSION

What I am trying to say (2009) excerpt — **Alejandro Viñao**
from the Omega Centauri project produced and directed by Christine Vandemoortele

Rêve d'accordéoniste (1982) with Tango Close* (1993) — **Dennis Patrick**

Maeve Palmer, soprano
Matti Pulkki, accordion
*Text: Barbara Patrick

Special thanks to my wife Barbara for the home baking and to Peter Olsen for his technical assistance.

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors.

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Welcome to Hasla (2007) is based on Italo Calvino's *Invisible Cities*. Suk-Jun Kim dreamed of a writer who has just returned from a city of which name is very slippery for him to remember. In the middle of a night, he wakes up from a strange dream. Trying to write about the city he has been to and dreamed about, a name suddenly occurs to him: Hasla! But, at the same time, he is no longer sure whether he has actually made the travel or his dream has finally caught him for good. Welcome to Hasla won first prize at the 2008 Métamorphoses Competition in Belgium, and the regional composition prize at the 2008 International Computer Music Conference in Belfast.

Suk-Jun Kim's music mainly focuses on the sense of places that are fantastic, imaginary, magical, and realistic, in which listeners can visit, stop by, and dwell. Having won several international composition awards and attracted commissions, Kim's music has been performed worldwide and can be heard on ICMC, IMEB, and SEAMUS labels, and M&R. His research focuses on acousmatic reasoning, imaginal listening, phenomenological approaches to the aesthetics of electroacoustic music, space and place, platial memory and sound, and magical realism in electroacoustic music among others. Kim's interest in platial memory and sound has also led him to expand his medium to installations. He recently had his first solo exhibition in Berlin, Germany.

Suk-Jun Kim studied theology at Yonsei university, South Korea and Recording Engineering at OIART (Ontario Institute of Audio and Recording Technology). He earned a master's degree in Music Technology in Northwestern University and a Ph.D. in composition at the University of Florida.

Fly Toward a Secret Sky (2014), is composed for solo flute and fixed medium. The fixed medium was created entirely by processing pre-recorded sounds of flute, *Santur* (Iranian dulcimar), and *daf* (frame drum). I developed the fixed medium part first and then composed the flute part. I would like to thank wonderful musicians and composers: Amanda Lowry (flute), Barbod Bayat (Santur), and Ashkan Fahandej (daf) for providing me with the recording materials of this composition and Tristan Durie for premiering the piece.

Parisa Sabet is an Iranian composer based in Toronto. Her works cover broad variety of acoustic and electro-acoustic music. Parisa's compositions have a unique and lyrical quality that stems out of blending elements of Eastern and Western's musical languages. She brings a vast range of color to her compositions by incorporating varied timbral and instrumental effects. Parisa is recipient of several grants and scholarships including 2014-2015 Ontario Graduate Scholarship, as well as John Weinzweig Graduating Scholarship. She is also recipient of 2013-2014 SSHRC Canada Graduate Scholarship to research the indigenous music by women in her native Iran and to write an original composition related to this theme. Professionally, her compositions have won various competitions and been performed in venues in North America. In addition, her piece, Nawruz, for wind ensemble has also been broadcast on Chicago's Classical and folk Music Radio (98.7 WFMT).

Parisa completed her bachelor of music degree in composition at the Chicago College of Performing Arts and her master's degree in composition at the University of Toronto. Currently, she is pursuing her DMA in composition at the University of Toronto under the supervision of Christos Hatzis.

Tristan Durie is active as a performer and freelancer in Toronto. Recently he has performed with groups including The Bicycle Opera Project, (performing at Toronto Summer Music, Stratford Summer Music and the Westben Festival) Soundstreams, Sneak Peak Orchestra, the Exultate Chamber Singers and Musica Reflecta. Some recent notable performances include world premieres of both Gabriel Prokofiev's "Flute Trios" and Jonathan Harvey's "Vajra".

Tristan has performed in masterclasses for many world renowned flautists including, Emmanuel Pahud, James Galway, Mathieu Dufour, Philippe Bernold and Robert Langevin. Throughout his studies he has be the proud and grateful recipient of the 2014 and 2015 Arthur Plettner Graduate Fellowships, the 2010 James Craig Opera Orchestra Award, the 2009 Percy Faith Award, the 2009 and 2010 David and Marcia Beach Summer Study Awards, the 2010 Jean A. Chalmers Award as well as a CBC Radio Canada Galaxy award. He holds a Bachelor of Music Performance with a minor in Composition from the University of Toronto where he studied flute with Douglas Stewart and composition with Norbert Palej. He is currently completing his Masters in Flute Performance under the guidance of Leslie Newman.

Four Butterflies (1973) was originally released as a stereo LP on Columbia Records. Mode records has made a high-resolution transfer from the analog master tapes, newly remixed by the composer. Set in four sections separated by two interludes, *Four Butterflies* is a floating, mysterious electronic landscape. Now available on a DVD, two sections are accompanied by films created by artist Mario Castillo, which were projected during live performances during the period of the premiere in the 1970s. These films have not been seen in public performances since that time.

Morton Subotnick is one of the United States' premier composers of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. Most of his music calls for a computer part, or live electronic processing; his oeuvre utilizes many of the important technological breakthroughs in the history of the genre.

The work, which brought Subotnick celebrity, was *Silver Apples of the Moon*. Written in 1967 using the Buchla modular synthesizer, this work contains synthesized tone colours striking for its day, and a control over pitch that many other contemporary electronic composers had relinquished. There is a rich counterpoint of gestures, in marked contrast to the simple surfaces of much contemporary electronic music. The exciting, exotic timbres and the dance-inspiring rhythms caught the ear of the public -- the record was an American bestseller in the classical music category, an extremely unusual occurrence for any contemporary concert music at the time.

The next eight years saw the production of several more important compositions for LP, realized on the Buchla synthesizer: *The Wild Bull, Touch, Sidewinder* and *Four Butterflies*. All of these pieces are marked by sophisticated timbres, contrapuntally rich textures, and sections of continuous pulse suggesting dance. In fact, *Silver Apples of the Moon* was used as dance music by several companies including the Stuttgart Ballet and Ballet Rambert and *The Wild Bull*, and later works, including *A Sky of Cloudless Sulfur* and *The Key to Song*s, have been choreographed by leading dance companies throughout the world.

all sink (2012), unlike some of the more serious themes of my previous compositions, is nothing more than a light-hearted sonic exploration of the sounds of my dishwashing skills. All material for the piece was derived from sounds recorded in and around the sink. All sounds were recorded at home, followed by processing and assembly into an eight-channel performance environment within the University of Illinois Experimental Music Studios.

Scott A. Wyatt serves as the director of the University of Illinois Experimental Music Studios, and among numerous other honors that he has received, he was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music competition in Bourges, France and a finalist in the 1989 International Electro-Acoustic Music Competition in Bourges, France. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital timescaling applications, and among others, several 1996-2004 grants for the development of a specific compositional and live performance methodology for use with multi-channel sound diffusion and projection. His current research involves the development and application of positional three-dimensional audio imaging for multi-channel audio. In 2008, he received a Fine and Applied Arts Creative Research Award for the collaborative research/composition/performance of Risky Business: a tribute to Nikola Tesla, composition for electroacoustic music with live Continuum performance and two giant Tesla Coils. Most recently, Scott Wyatt was guest composer at the University of Cincinnati College Conservatory of Music, the University of Oregon School of Music, and the University of West Virginia School of Music. Among many other performances, his compositions were also selected for performances at the 2008-2013 national conferences of the Society for Electro-Acoustic Music in the United States (SEAMUS). He served as president of SEAMUS from 1989 until 1996, and he remains on its Board of Directors, while also continuing to serve as director, engineer, and producer of the Music from SEAMUS compact disc recording series. His compositions are recorded on CAPSTONE, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, Music from SEAMUS, UBRES, and VERIATZA recordings. Please visit: http://ems.music.uiuc.edu/

Mario Davidovsky is perhaps best known for works that combine live instrumental performances with pre-recorded electronic sound. He has composed to date twelve Synchronisms for various instruments. He received the Pulitzer Prize in 1971 for his Synchronisms No. 6 for piano and tape. Davidovsky began his musical training at the early age of 7 while still residing in Argentina. He went on to study at the Collegium Musicium before entering the Bartolome Mitre School at the University of Buenos Aires. He began composing at age 13 and studied under Guillermo Graetzer.

In 1958, Davidovsky traveled to the U.S. to study at the Berkshire Music Center with Aaron Copland, who was not a fan of electronic music, believing it to be limited by its reliance on electronic media. Milton Babbitt encouraged Davidovsky to permanently move to New York City in 1960. Since coming to the U.S., he has taught at the Manhattan School of Music, Yale University, City University, CUNY, the University of Pennsylvania, and the University of Michigan. He also was a visiting professor at the Di Tella Institute in Argentina, and in January 1994, he joined the music department at Harvard University.

In addition to his teaching and composing, Davidovsky served as director of the Koussevitsky Foundation at the Library of Congress, director of the Fromm Foundation at Harvard University, and chairman of the Electronic Music Center at Columbia University. He founded and served as the vice president of the Robert Miller Fund for Music. Davidovsky has been the recipient of numerous awards and commissions. He has received two Guggenheim Fellowships, the Brandeis Creative University Creative Arts Award, a Koussevitsky Fellowship, the Williams Foundation Fellowship, and two Rockefeller Fellowships. He became a member of the American Academy of Arts and Letters in 1982. In 1997, he received the honored Christopher and Stephan Kaske Foundation Music prize for his contributions in developing contemporary music.

His many commissions have come from such prestigious institutions as Harvard's Fromm Foundation, the Julliard String Quartet, the Pan American Union, the Koussevitsky Foundation, Yale University, the Emerson String Quartet, the San Francisco Symphony Orchestra, and the Philadelphia Orchestra. In addition, he has received commissions from Speculum Musicae, the Naumburg Foundation, and the Orpheus Chamber Orchestra.

Since the 1970s, most of his compositions have been for traditional instruments and voice, but ***Synchronism No. 10*** (1992) returned to the combination of guitar with prerecorded electronic sounds. This guitar solo begins with an opening motif that continues throughout the piece. It is changed by the use of harmonics, strummed chords, hammerings, and numerous other guitar techniques which represent certain modes of attack and create various percussive effects. The taped electronic sounds do not enter until halfway through the song.

This performance is in memory of Aaron Brock (1974-2006), who premiered (in Canada) this work at a concert on Oct 26, 2003 when Mario Davidovsky was the Roger Moore Distinguished visitor.

Rob MacDonald is one of Canada's most exciting performers of new music. As both a soloist and chamber musician his persistent quest for fresh repertoire regularly leads to the creation of new works and the presentation of rarely heard pieces. He has performed with Contact, Soundstreams, Madawaska String Quartet, Amadeus Choir, Continuum, Queen of Puddings Music Theatre, and Toca Loca. Alongside Tracy Anne Smith, he is co-founder of ChromaDuo, an ensemble actively commissioning, premiering, and performing new repertoire throughout North America. Their debut recording, *Hidden Waters,* has been called 'modern guitar music at its most powerful, extending the form and substance of the guitar to give the listener an almost orchestral experience' (Kirk Albrecht, Minor 7th). Rob is on the faculty at the University of Toronto.

What I am trying to say (2009)

"We and our earth are stardust or, if you prefer, the nuclear waste of 9000 million years of stellar evolution"

The Omega Centauri Project consists of three experimental films produced and directed by Christine Vandemoortele with electroacoustic music by Alejandro Viñao.

Christine Vandemoortele was born in Belgium. She studied at the "Ecole Supérieure d'Architecture et d'Arts Visuels" in Brussels in the seventies. She has lived in Italy and London and is currently living in South America. During a short period of time in the seventies she presented her work under the name of Una Maye.

Vandemoortele exhibited her work as a visual artist in Belgium, Italy, France and Holland widely in the seventies and eighties. When she moved to London, she started to experiment with short films.

Alejandro Viñao studied composition with the Russian composer Jacobo Ficher in Buenos Aires. In 1975 he moved to Britain where he continued his studies at the Royal College of Music and the City University in London. He has been resident in Britain since then. In 1988 he was awarded a PhD. in composition at the City University.

Viñao has received a number of international prizes and awards including the 'Golden Nica' Prix Ars Electronica (1992), 1st Prize at The International Rostrum at the Unesco World Music Council (1984) and many others. Viñao's music has been played and broadcast world-wide and has been featured in international festivals such as the Tanglewood Festival, the Warsaw Autumn Festival and the London PROMS.

"I wrote three compositions that are part of The Omega Centauri Project, between 2005 and 2009. The pieces were commissioned by Christine Vandemoortele who conceived and produced the project. She wrote a large number of sentences or fragments of speech which were subsequently recorded in a studio by nine actors. These pre-recorded speech utterances form the initial sonic material around which I composed the three pieces that form this trilogy.

The music I wrote explores the energy patterns of these disconnected sentences as they come together, sometimes creating the illusion of a linear narrative not unlike what we may hear in a radio play or a film. At times this may give the impression that a conventional conversation -part of an emotional story- is in progress. In other places the abrupt juxtaposition of the words or sentences, or their simultaneous or staggered combination creates a feeling of randomness or chaos. There is also humor, created both intentionally and unintentionally."

Rêve d'accordéoniste (1982) takes us on a nostalgic journey into the musical past of the accordeonist – from the café musette, to the childhood porch on a summer night, to the concert stage – and finally back to the café to court with a tango. The original commissioner of this piece had expectations of a more serious work for the accordion. After the premiere I later worked with Joseph Macerollo to create the staged version that is being performed today. Joe has performed the work many times both here and in Europe.

The electronic part was created on an Apple II+ computer along with hardware oscillators and a pre-MIDI keyboard system called SoundChaser. The buzzing sounds in the opening – meant to be flies – were created by manipulating the above oscillators with custom software that I wrote.

tango close (1993) is the third of "Three Songs of Love" that I wrote for soprano and electronic accompaniment to texts by my wife Barbara. Some time ago I thought that the lady sitting at the table in *Rêve d'accordéoniste* could be a singer and get up and perform *tango close*. I wish to thank Matti and Maeve for making this version possible today.

Dennis Patrick is a member of the Theory and Composition Division of the Faculty of Music, University of Toronto where he also directs the Electroacoustic Music Studio. His interests include musical acoustics, music technology, and computer applications in music.

Matti Pulkki became the newest member of Joseph Macerollo's accordion studio after arriving in Toronto in fall 2014. During the summer before he graduated with the Bachelor's degree with the highest grade in accordion performance from the Sibelius Academy of the University of the Arts Helsinki. After this exchange year at the University of Toronto he will continue to pursue his Master's degree back in Helsinki with professor Matti Rantanen. Over the years Matti Pulkki has taken part in several international master classes and workshops with many of the most respected accordionist such as Mie Miki, Stefan Hussong, Claudio Jacomucci, Mika Väyrynen and Geir Draugsvoll. He has also performed extensive amount of concerts internationally solo and with different chamber ensembles.

Maeve Palmer studies at the University of Toronto under the direction of Mary Morrison. She is the recipient of the Doreen Rao Choral Award (U of T), the Mary Morrison Award for Voice Performance (U of T), the Irene Jessner Scholarship (2012, 2014) for Outstanding Voice Student (U of T), the Alexander Kinghorn Scholarship in Music (U of T), and the Contemporary Showcase ACNMP Mary Gardiner Award (2007, 2011). She is also the winner of the GTA wide ORMTA Intermediate Zone competition (2011).

Maeve made her debut as a featured young artist with Tapestry Opera this year at their 35th anniversary party. Last year Maeve made her debut at the Glenn Gould Studio in Offcentre Music's production "An invitation to the dance." She has performed in recital with pianist Helen Becqué, accordionist Michael Bridge, and clarinetist Le Lu. She has also performed alongside pianist William Aide. World premieres this year include Alice Ping Yee Ho's *Three Songs of the Tang Dynasty*, and Robert Taylor's *Opticks*, and *Ellipses*.

Maeve is pleased to announce that she will be making her operatic debut this summer as Satirino in *La Calisto* at COSI in Sulmona, Italy.